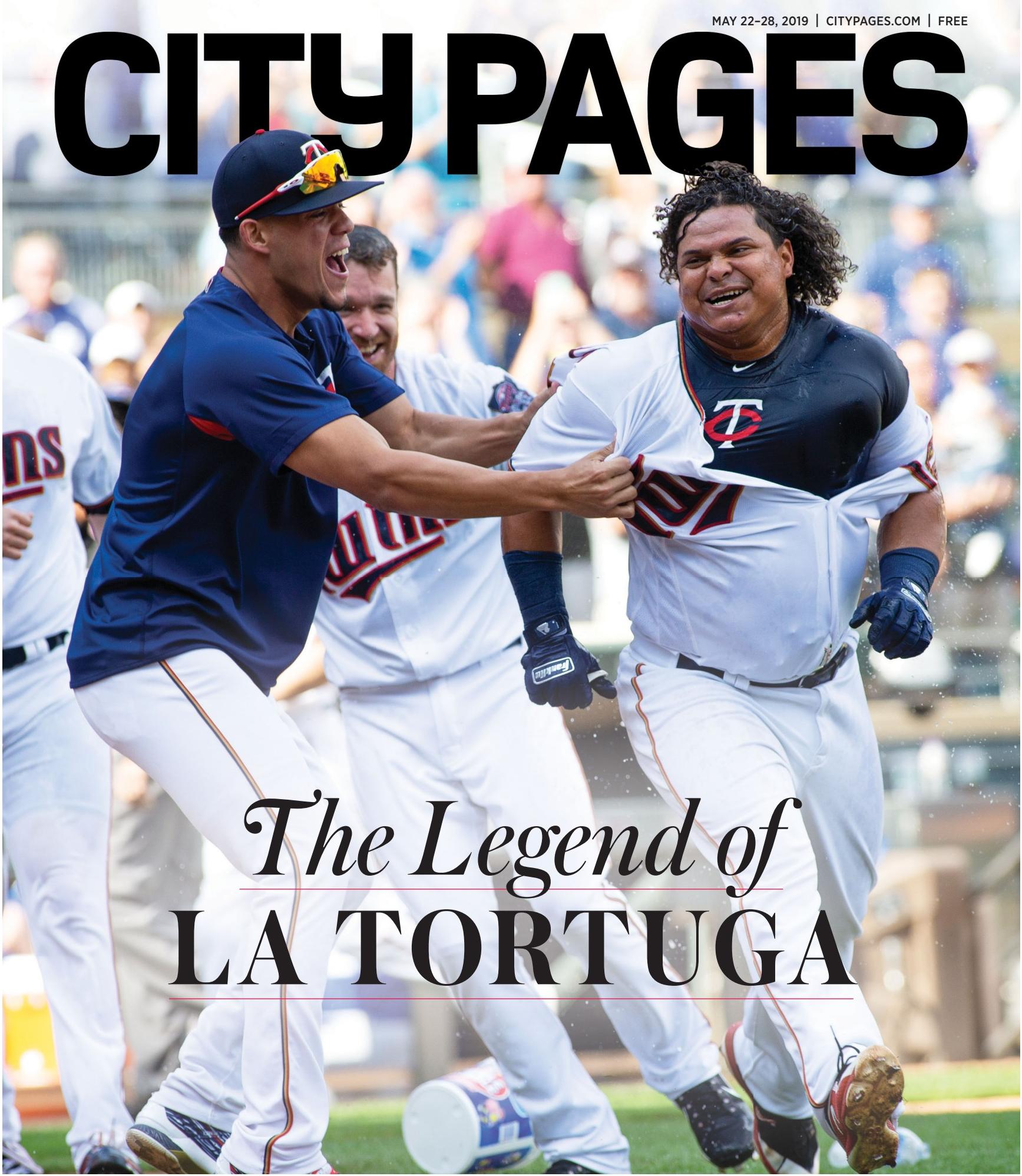


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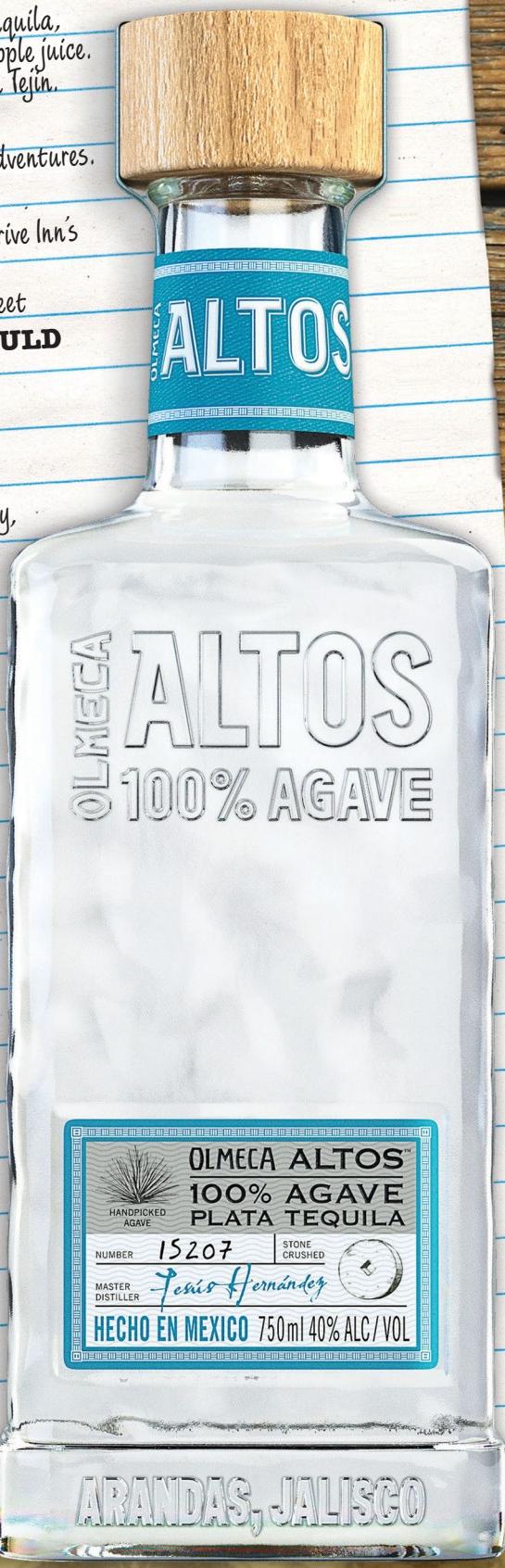
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May 22-May 28, 2019

VOLUME 39 | NUMBER 2007



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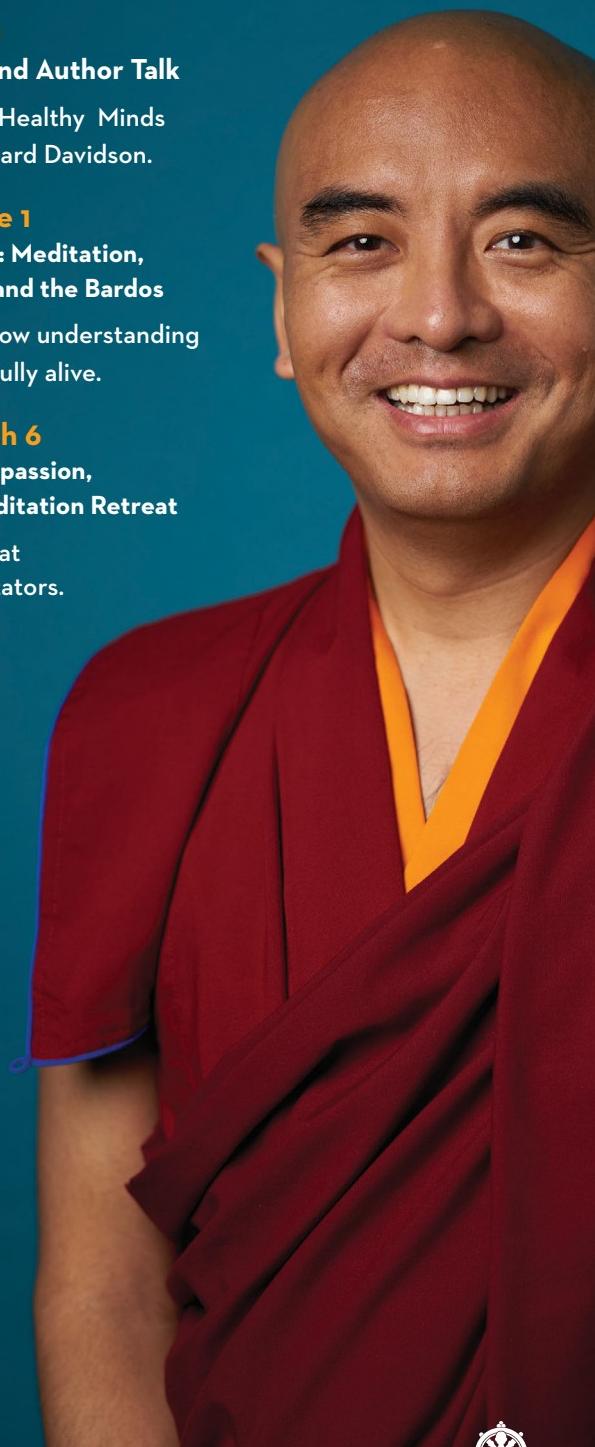
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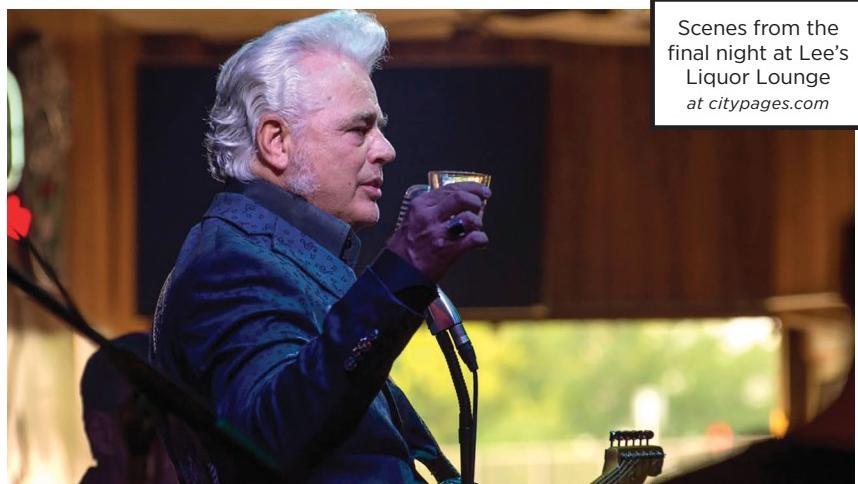
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THE SHORTLIST



STEVE COHEN

THE STAT SHEET:

\$41,366

Minnesota's spending per prison inmate

17

Number of Minnesota companies
to make this year's Fortune 500
list, down one from a year ago

\$12,381

Minnesota's spending per student

700

Number of guns
seized by Minneapolis
police in 2018

**"Yeah, it's nice and all.
But then you have to pay for the
exorcism and all those hidden
costs really start to add up."**

Reader Ben Saukko responds to "Michele Bachmann just sold her \$1M home; take a peek inside," at citypages.com.

COAL NO MORE

THOUGH PRESIDENT TRUMP may wish to return to the days when coal was king, he's been thwarted not by tree huggers, but by the country's most powerful deity: capitalism.

Xcel Energy plans to close its last two coal-fired power plants in Minnesota 10 years ahead of schedule. The utility will compensate by tripling production of solar energy and extending the life of its nuclear plant in Monticello. Combined, the moves will allow it to be 75 percent carbon-free by 2030.

While conservative legislators may mock the risks of climate change, even their biggest allies in the boardrooms are moving on without them. These days, all that climate denial guarantees is a friendless future.

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prosperity, **MYPILLOW'S**
MIKE LINDELL lays off
150 in Shakopee

PORN TO RUN

St. Paul congressional candidate advertises where the voters are: PornHub

If you have been browsing PornHub lately, you might have found a little something unexpected in the mix. And not just the regular kind of unexpected, like a surprisingly good *Bob's Burgers* parody. You might have found a small, sparsely designed ad for Minnesota congressional candidate David Sandbeck.

The ad encourages voters to support him in the 2020 Democratic Caucus. The phrases “single payer health care” and “legalize marijuana” flank the borders in bold red letters. It’s innocuous-looking, but as out of place on PornHub as celery in a bucket of Halloween candy.

Sandbeck confirmed that he did place that ad, and he is running for Congress. He’s quick to mention that he paid for it out of pocket rather than using campaign funds on such a “controversial” site, but he’s certainly not sheepish about it.

“I’m looking for opportunities to reach out to voters that haven’t traditionally

voted,” he says. He says Facebook has been giving him the runaround rather than running his ads, and major national newspapers won’t let him run op-eds unless he pays them “hundreds of dollars.” How else is someone without a ton of money supposed to get noticed?

Sandbeck is a lifelong St. Paul resident, a millennial, and a perennial volunteer for campaigns, causes, and conventions. After becoming more and more frustrated with mainstream, moneyed candidates tuning out their progressive supporters—he cites the 2016 presidential election as a prime example—he decided primaries should be more competitive. He wants everyone to have their ideas heard, and he doesn’t believe grassroots candidates like himself get a fair shake in the Democratic Party.

The key planks in his platform include single-payer healthcare, legal marijuana, and cutting down the massive budgets

dedicated to the “military industrial complex.”

He’s actually not the first political candidate to try this. Danish pol Joachim B. Olsen is running an ad on PornHub that says, roughly translated, “When you are finished gambling/masturbating, vote for Jokke!”

Some may complain about the relative classiness of advertising on a porn site, but that doesn’t bother Sandbeck. He thinks people are far more disgusted by the outsized role money and political dynasties play in elections than the fact that some adults turn to the internet for their entertainment needs.

And he may be on to something. Redditors were more put off by the janky, amateurish design of the ad than by where it was found. It’s been described as “so bad it’s good,” something a 12-year-old could have made on Windows 98, and remarkably consistent with PornHub’s other advertisers.



DAVID SANDBECK

“It isn’t classy,” Sandbeck says of his ad’s placement on PornHub. “But I’ll tell you what, politics isn’t classy.”

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The Legend of LA TORTUGA

By JOHN ROSENGREN

This is not just any Friday night at Target Field. It's "An Evening with La Tortuga," aka The Turtle.

The Twins expected 2,000 fans to take up the offer of a Tortuga T-shirt and a ticket to see the Orioles. Demand was so high they had to print another 1,000—which promptly sold out.

In the stands above the home team dugout, a 10-year-old boy watches players filing off the field as batting practice winds down. Nelson Cruz passes by. Eddie Rosario. Byron Buxton. He doesn't flinch. Finally, the boy spots Willians Astudillo. He holds up a drawing of a green turtle and calls, "Tortuga!"

Astudillo stops. The boy tosses him a ball and pen. Astudillo signs the ball and several more for other boys who quickly gather.

On the concourse, a father walks with his 11-year-old son, both wearing black La Tortuga shirts: a red No. 64 over a beige turtle shell on the back and a meme of Astudillo running on the front. Matt Guttman introduces his son, Zach. "This is his biggest fan," he says of the boy.

Last summer, they attended the Twins' final game—not to say goodbye to old star Joe Mauer, but to meet the new one. Matt pulls out his phone and flashes a photo. In it, La Tortuga leans into the stands, smiling with his new bestie, Zach.

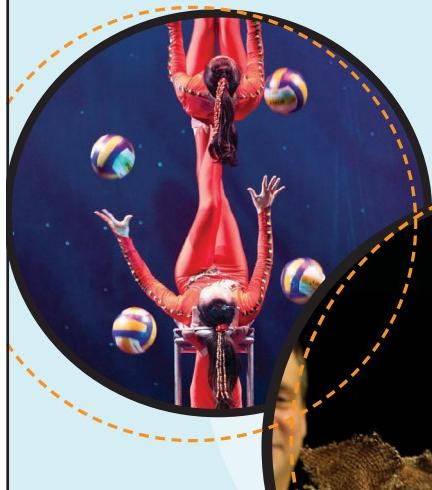
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Matt had the photo made into an 8" x 10" print, and when they heard Astudillo would be at Fan HQ in the Mall of America the previous weekend, they drove from Plymouth. Matt shows another image on his phone of Astudillo signing the photo.

Like many fans, Zach loves the guy. He marvels at his quick rise to celebrity: "He doesn't even have 200 at-bats in his [MLB] career, but is already having a theme night."

Indeed, 142 at-bats as of this game, for those keeping score at home, and already he has a theme night, a drink (La Tortuga Cocktail, served at Bat & Barrel and Town Ball Tavern), and a sandwich (La Tortuga Torta, served behind section 114). Astudillo T-shirts have sold more than any other Twin's. His highlights go viral more frequently than Rosario goes yard, which has made him an instant social media sensation and cult hero.

Astudillo has become the team's most popular player faster than anybody in Twins history, yet he's not even a regular starter. He's a newbie to the majors, a journeyman minor leaguer, a 27-year-old utility fielder the marketing department esteems more than the manager, who lacks the confidence to pencil him into the starting lineup this evening.

Having a theme night for Willians Astudillo is like feting Jerry Terrell, retiring Al Newman's number, or hosting a Nick Punto party. How did we get here?

Manager Rocco Baldelli's decision to start Astudillo on the bench this evening enraged La Tortuga's legions. They lit up social media with the ire of another Arab Spring. Their passion for him mirrors the passion he displays on the field.

"It's not always easy to be positive about the Twins, but I love that guy," writes one.

"He's fun to watch because he plays with passion," Twins catching coach Bill Evers says of Willians "La Tortuga" Astudillo. "He cares about what he does, and he puts the time and effort into it."

"The most compelling player the Twins have had in many years," writes another.

"I love this man," adds still another.

They call him the most talented Twin. A Hall of Famer. The GOAT. They're obviously blinded by love, so forgive them. It's been a long time since a player excited Twins Nation this much.

We loved Kirby, of course. But he let us down with his dark side. Eddie Guardado had the spark, but took nearly 10 years to catch fire. Torii Hunter was lovable but left. Going further back, Killebrew was too even-keeled. There's simply never been a Twins player from whom fans have fallen for so hard, so fast.

The first thing you see when you look at Willians Astudillo is, well, his body. At 5-foot-9, 225 pounds, he looks more like a bowling pin than a baseball player. You might politely say he's stocky. Husky. Chunky. Short for his weight.

Which makes him all the more irresistible. The fan in the stands snarfing nachos from a plastic batting helmet or the guy at home on the couch looks at Astudillo and sees himself.

"He doesn't look like your typical ball-player," says fan Matt Guttman. "He gives a lot of people hope you don't have to be 6'2" and 250 pounds to succeed."

Combine that with a rubbery and expressive face, framed by a mullet perm that could qualify for hockey hair videos, and you've got the makings of baseball highlight porn.

The moment that got him noticed was in spring training last year. From behind the plate, he catches the pitch and—without leaving his crouch or shifting his gaze from

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the pitcher—whips the ball to first base to pick off a runner, who doesn't know what's happened.

In another clip, while playing third in minor-league Rochester, he fields a throw after a runner reaches the base and simply pockets the ball in his glove. When the pitcher climbs the mound, and the runner takes his lead, Astudillo pounces on him with the tag.

Astudillo auditioned for the outfield with film he sent to Twins brass during the 2014-15 Venezuelan Winter League season. This time he's playing center field. He runs to the wall, sets, jumps—well, more hops, since he doesn't get much air—and nabs the ball before it disappears over the fence to deny a home run. He lands flat on his belly, rolls to his side, and raises his

That became his tagline. It's on the front of the giveaway T-shirt, above the image of his mad dash and over the words "RUN, RUN, RUN."

The personality that fueled that 270-foot run is infectious among fans and teammates. Astudillo grew up choosing Nelson Cruz for home run contests playing video games, yet he's brash enough to call the veteran "Vieja" (Old Lady) in jest. Cruz retorts with "Señor Barriga" (Mr. Big Belly). "He gets mad at me," Cruz laughs.

Before La Tortuga night, Cruz is wearing one of the promo shirts. "He's just fun to be around. Always positive. He brings good energy to the clubhouse."

Kyle Gibson agrees. "Because he's a young guy, he ends up being the brunt of some jokes. He also kind of brings it on

"He doesn't look like your typical ballplayer. He gives a lot of people hope you don't have to be 6'2" and 250 pounds to succeed."

glove to show a clean catch. It's more a seal performing a trick than Gold Glover.

In another bloop converted into an out, this one while catching for the Twins last summer, Astudillo scampers from behind the plate to field a bunt, snaps a throw to third, collides with Jose Berrios coming off the mound, and falls flush on his face.

In a braver moment behind the plate in April, Astudillo stands his ground while Philadelphia's Bryce Harper bears down. Harper tries to hurdle The Turtle but collides with him instead. Astudillo falls back, rolls, and comes to rest on his knees. He raises the ball to show the ump. Out!

But the instant classic, the one that solidified the Legend of La Tortuga, comes from September at Target Field. Astudillo is on first when a Max Kepler drive to left-center eludes Yankee centerfielder Aaron Hicks' dive. Astudillo rounds second and chugs for third. He sheds his helmet along the way—shades of Willie Mays in slow motion.

He's already gassed as he rounds third. The drama plays out on Astudillo's eloquent face. He's grimacing, biting his tongue, willing the luggage of his body forward.

His long curls unfurl behind him. He's gasping, a drowning man fighting for air. The throw reaches the cutoff man. And still Astudillo chugs on.

Finally—finally!—La Tortuga slides in safely.

"That was painful to watch," Manager Paul Molitor admitted.

"I just wanted to show that chubby people also run," Astudillo declared.



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the MLB average of 76.9 percent last year (meaning when batters swung, they made contact roughly three out of four times). That skill makes him ideal as a pinch hitter or in hit-and-run situations.

His extraordinary coordination means he almost never strikes out, an anomaly in an age of inflated strikeout rates. In the minor leagues, he had the lowest strikeout rate among all Double-A and Triple-A players the past two years—and among all minor leaguers the two years before that.

Astudillo likes to swing. He doesn't like to walk. He had not gotten to a 2-0 count in the majors until April 6 of this year.

As SABRites worship at the altar of the "three true outcomes" (home runs, walks, and strikeouts), Astudillo is guilty of apostasy. Through the first month of the 2019 season, he had one walk and one strikeout. Not only is he a maverick as a disciplined free swinger, he's also a free thinker in the batter's box.

Despite his life-of-the-party reputation, Astudillo is subdued and serious during a pregame dugout interview. He answers questions in Spanish translated by Elvis Martinez, the Twins' interpreter. Afterward, Martinez points out that Astudillo's businesslike manner is his standard M.O. with media. Astudillo came from nothing in the port town of Barcelona, Venezuela, and while he's working for near the Major League minimum wage of \$550,000 a year, he knows that if he doesn't make it, poverty awaits him.

Fittingly, La Tortuga arrived here at a tortoise's pace. Signed by the Phillies shortly after his 17th birthday, he spent three years in the Venezuelan Summer League before winding his way through the Gulf Coast League, the South Atlantic

League, and the Florida State League, only to be released by the Phillies in 2015.

Signed by the Braves, he played a summer in the Double-A Southern League and was released. Then he signed with the Diamondbacks, batted .342 in Triple-A, and instead of being promoted, got released. Again.

The Twins signed him in November 2017 and sent him to Rochester in the Triple-A International League. The man paid his dues, another credit among Twins fans with their Midwestern work ethic.

When the Rochester manager told Astudillo in June last year that the parent club wanted him to join the team in Chicago, he was so excited, he telephoned his parents in Venezuela. They didn't believe him. Ten long years had passed since the major leagues had first expressed interest. They thought he was joking.

But it was true. In a game against the Cubs, Molitor sent Astudillo to left field in the fifth inning to relieve Rosario on a very hot day. "I was extremely nervous, especially playing in Wrigley and in the outfield, not my natural position," he told Kyle Gibson on his podcast *Meeting on the Mound*.

"But it felt really good to be out there and in the big leagues and to show people what I can do." That included a single in his debut at-bat, driving in the tying run. He also caught two fly balls and made no errors. The legend began.

Though he lasted only three weeks, Astudillo burnished said legend when he took the mound to finish a losing blowout against Tampa. He'd once thrown two scoreless innings for Triple-A Reno. But on this day, he would not threaten


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the job security of anyone in the Twins bullpen.

He gave up five runs, including a homer to the first batter. But he appeared so overmatched—David pitching to Goliath, yet persevering—that he won over fans, who embraced him as the lovable underdog.

Astudillo is listed as a catcher, though he'll gamely play anywhere. Called up again in September, he played first, second, third, left field, center field, and catcher. This season, he added right field to his résumé. That's led to speculation of him playing all nine positions in a game, like fellow Venezuelan and Twin Cesar Tovar did in 1968.

Molitor introduced the idea as a joke last year. Baldelli has toyed over it with reporters, but recently insisted he would not be putting Astudillo at shortstop, the last position to check off the list.

"This is a guy who has a really unique ability with a bat in his hands."

Astudillo has no aspirations of following in Tovar's footsteps, though he insists he could, pointing to 10 years playing shortstop as a kid. He thought he was going to get his chance in spring training when he saw his name at short on the lineup card. He texted friend and countryman Ehire Adrianza, nervously asking for advice. But the assignment turned out to be a clerical error. The next day Astudillo was at second.

Still, he has proven his value with versatility. La Tortuga has appeared most often at the infield corners when he's not behind the plate. Management does not seem to have complete confidence in him as a catcher, preferring the experience of Jason Castro, or the promise of Mitch Garver.

Catching coach Evers notes that Astudillo has made progress in implementing the game plan and framing pitches to win strikes. When asked if he thinks The Turtle's best position is catcher, Evers' response is telling: "I think he is a wonderful utility man that brings energy all over the diamond and has the athleticism even though the body type does not [make you] think of a great athlete. He's an excellent athlete that can play other positions."

In other words, don't expect Evers to be lobbying for Astudillo to assume the starting job. General manager Derek Falvey has admitted that he and his scouts haven't been quite sure how to best employ The Turtle, since he defies standard models and metrics. "There are not many [comparisons] for him," Falvey admitted during spring training.

That may explain why Astudillo's role on his special night is limited to brief cameos warming up pitchers. It's not until the bottom of the eighth, with the game seemingly in hand, that Baldelli gives the fans what they've paid to see.

When Astudillo is announced as a pinch-hitter, the crowd sounds louder than the 15,000 on hand. Inspired, La Tortuga goes all in on the first pitch. He clips a foul with a swing so mighty that he staggers across the plate.

Astudillo steps back, taps his spikes with his bat, and settles into the box. He lines the next pitch sharply but foul. Down 0-2 in the count, Astudillo checks his swing on the next pitch, which is outside. The catcher appeals to the first base ump.

In the press box, a reporter says, "You can't call him out on La Tortuga Night."



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BY SARAH BRUMBLE

At a point in time when everything feels like a circus—from politics to the smoldering rubble once known as *Game of Thrones*—it makes bizarre sense that Valleyfair would ratchet up their summer food offerings beyond all reason. But when the park invited us out for a peek at chef Dave Whitmer's new offerings for the 2019 season, the first issue at hand was defining a rubric with which to judge the fare... well, fairly.

It's true that Momma's Little Julia Child may find herself enraptured with the new Lobster Mac n Cheese dog. But the majority of kids will eternally gravitate toward Pronto Pups, funnel cakes, and Dippin' Dots, because Valleyfair is one of only a handful of places on the planet where they exist. Picky eaters of all ages can find respite at Subway and Panda Express, which maintain outposts in the park to this day. For the rest of the "grown-ups," though? This food—and alcohol—is aimed at us, but will be (largely) assembled by youth for whom this is a summer job, perhaps even their first.

To rank these on a true Scarf-to-Barf scale, then, would be cruel and unhelpful on all sides. (Besides, the degree to which they stay in one's stomach is based mostly on genetic predisposition to vertigo mixed with an unquantifiable threshold for how much joy one derives from repeatedly inducing oneself to whiplash.) In the end, we opted to let our roller coaster sampling experience serve as a Fast Pass to the most thrilling and terrifying new snacks on offer. Whether that entails losing your lunch on the Renegade or floating off a food coma in Ripple Rapids is your call.

Birthday Cake and Grape Sizzle Cotton Candy

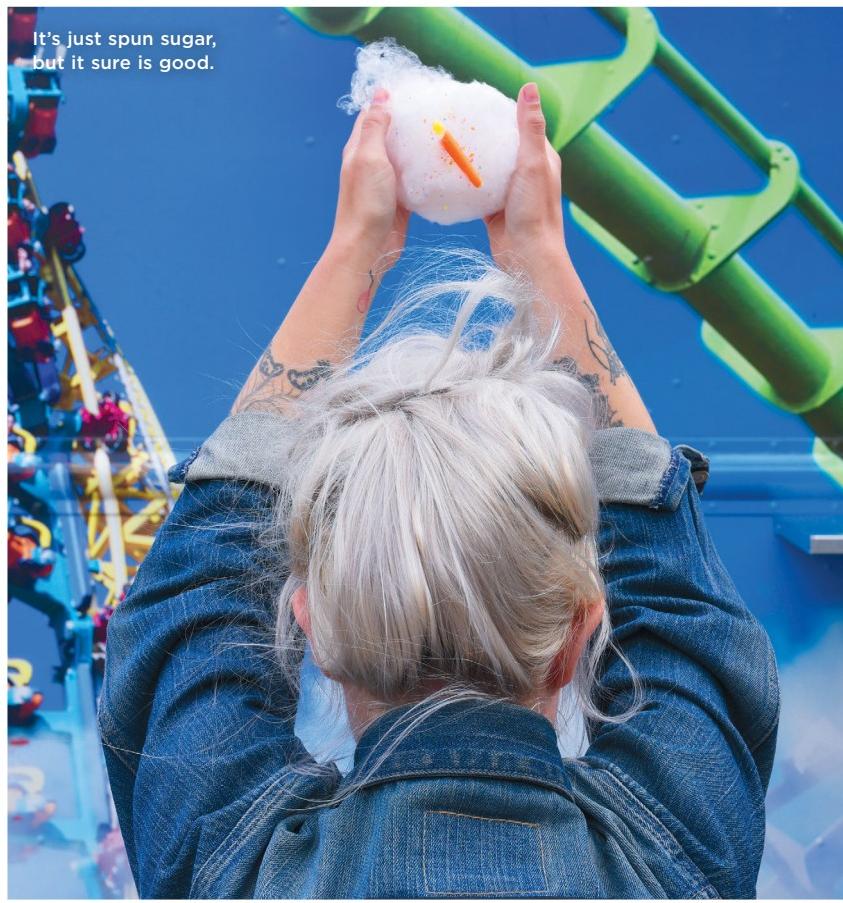
There's only so much that can be done with spun sugar, but multiple new flavors are available this year. There's a cloud-white "Birthday Cake," replete with rainbow sprinkles and an LED cone. Another—a pale purple hue, peppered with Pop Rocks—we believe was called "Dream" based on intel from our teenage dealer. Though they tasted only slightly different and no in-mouth candy-snapping was detectable from the latter, all were hoovered in their entirety. \$7.99, *Games Cotton Candy*

Gluten-free Hashbrown Burger Basket

Of all the things that sound like they'd be horrible to eat at an amusement park, a bunless breakfast burger is way up there.

SCARF OR BARF?

The best and worst of the new foods at Valleyfair



ANDY BOTHWELL

But this was resoundingly the best item from the morning. Thick-fried hashbrowns serve as the "bun," which held up nicely against a patty, bacon, and cheese cascading from the interior. The salt and crunch hit perfectly. Let's hope they're served by the dozen. \$12.59, *Coasters*

Chicken & Waffle Cone

This was almost a truly great idea, except it failed so spectacularly and in so many directions that we wondered if it wasn't (maybe?) made by a bot. Frozen chicken tenders aren't exactly swappable for fried chicken. A bland gravy drizzle supplanted syrup's rightful position in the layering. Smooth, powdered mashed potatoes somehow found their way in, lending an uncanny Thanksgiving-y flair to the concoction. The best thing about it was the pre-fab sugar cone atop which all of this was inexplicably perched—because,

to be clear, a sugar cone is not a waffle cone. \$4.99, *Taste of VF Food Truck*

Elope

Non-meat-eaters: Aside from a mostaccioli that shouldn't be eaten by adults, this is the only new savory offering consumable by you. (Yes, even the Italian Chop Salad has pepperoni in it.) The corn was crisp, and served by the half-ear, on a stick. With not too much mayo, a thick crust of granulated cotija, and a dusting of what was likely paprika in place of chili powder, the elote is a great way to sneak a vegetable into the day. \$4.99, *Corn Cart*

Flamin' Hot Cheetos Deep Fried Pickle on a Stick

This is a pickle on a stick coated in neon orange breading, with nary a trace of Flamin' Hot anything, let alone Cheetos, to be found. If you like pickles on a stick, you'll

probably like this. If you like Cheetos, buy Cheetos. \$4.99, *Wild Thing Pronto Pup*

Pork Tamales

Usually when tamales are done badly, it has to do with a surplus of masa; at Valleyfair, the tamale should be avoided for the exact opposite reason. Unwrapping the corn husk revealed a dearth of masa in favor of nothing but a pebble of moist pork in one's palm about the size and color of an owl pellet. The meat's flavor was good, but the overall experience was off-putting—especially if you expect to consume anything resembling a tamale. 3 for \$3.99, *Taste of VF Food Truck*

Lobster Mac n Cheese Dog

We don't need you to think as hard as we did about how one arrives at a point of saying, "You know what Valleyfair is missing? Lobster! But on a hot dog... and in cheesy noodles!" because that's what we're here for. However, we're delighted to report that the Lobster Mac & Cheese Hot Dog is downright tasty, against all odds. Could it use a little Old Bay for garnish? Of course—but then again, what couldn't? This just may be how children learn about shellfish. What a world! \$8.99, *Route 76 Refreshments*

Tacos

Three new tacos arrived at Valleyfair this year, including al pastor and fire-roasted chicken. Smothered in chunky pico containing ingredients unknown to our young servers and a salty cheese that couldn't possibly have been cotija, both were egregiously skippable. However, the "MN Taco"—a classic hard-shell filled with spiced ground beef, lettuce, shredded cheddar, and tomatoes—was 11/10 delicious, a timeless piece of Americana befitting suburban summer. When you see that yellow shell, treat it like a yellow traffic light: Instead of slowing down, speed up. \$5.99 for 3, *El Taco Mercado*

Valleyfair Rum Punch with Tattersall Barrel Select Rum

Nine out of ten times, red punch ends up tasting like WOP no matter the quantity and/or quality of booze added. This, delightfully, is that rare occasion when neither the Kool-Aid nor Hawaiian Punch cartoon characters come to mind at first sip. It's tart and light rather than sweet and syrupy—the perfect wave pool refreshment, even if it was the first menu item anyone burped (after a ride on the Wild Thing). \$10.99 for a 16-oz, *Depot Refreshment, Breakers Bay Barb* ☕

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30



MAY
31



JUNE
01



JUNE
07



JUNE
08



JUNE
11

PALACE THEATRE



MAY
25



JUNE
28 &
29



JULY
13



AUG
08



AUG
25

PALACE THEATRE (CONT.)



SEPT
13



SEPT
27



JUN
06

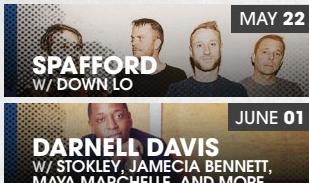


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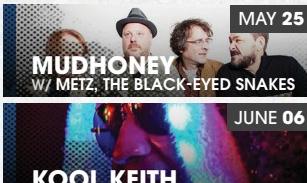


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FINE LINE



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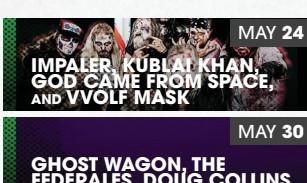


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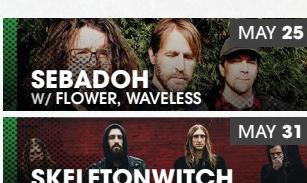
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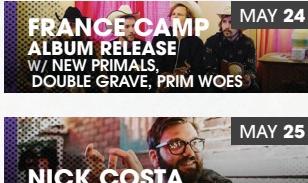
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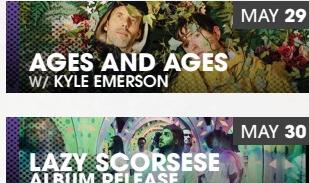
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MAY
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MAY
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AROUND TOWN



JUNE
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JUNE
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JUNE
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JUNE
16
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A LIST

FRIDAY AniMinneapolis gets animated p. 21

SATURDAY Ali Sultan celebrates at Sisyphus p. 23

SUNDAY Mini-golf continues at the Walker p. 25

The moon is making its way to the Bell Museum this summer for a variety of activities.



IMAGE COURTESY THE BELL MUSEUM

WEDNESDAY 5.22

COMEDY

MYQ KAPLAN

ACME COMEDY CO.

Myq Kaplan thinks everyone should stop hating stuff. "I don't want to talk about all the things I don't like. I want to share the things I enjoy and choose to spend my mental energy on," he says. That's the theme of his new album, *All Killing Aside*, which he's recording this week at Acme. Kaplan's act takes a unique, thematic approach to comedy that he's performed in clubs as well as at the prestigious Edinburgh Festival. "The show is about kindness, but with an emphasis on not

murdering," he explains. "It's about being as full of love as one person can. When you hate things, it means you have hate in you, in a way. That doesn't make me feel good. I like to focus on the positives."

A standup for nearly 20 years, Kaplan is structuring these shows as less traditional standup and more like a fun new puzzle to figure out. Most importantly, however, is that the show is still true to who he is as a performer. "I'm maintaining the goal of being myself and creating a show that can be what I really want it to be." 18+, 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —PATRICK STRAIT**

ART/MUSEUM

**YEAR OF APOLLO:
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BELL MUSEUM

The Bell celebrates the 50th anniversary of the Apollo moon landing, and the anniversary of NASA's Apollo 10 mission that orbited the moon, with an illuminating installation by U.K. artist Luke Jerram. Suspended from the ceiling in the museum's Horizon Hall, the seven-meter, spherical installation is a compilation of NASA imagery, simulated moonlight, and a soundscape by composer Dan Jones. At an approximate scale of 1:500,000,

each centimeter of the internally lit sphere represents five kilometers of the lunar surface. It's the closest most of us will ever get. Special events scheduled include evening receptions with activities and talks, morning yoga sessions, a pajama party for kids, and a 5K run and Apollo-themed festival. 2088 Larpenteur Ave. W., St. Paul; 612-626-9660. **Through June 9 —CAMILLE LEFEVRE**

THURSDAY 5.23

DANCE

ST. PAUL BALLET: THREEFOLD

THE SOUTHERN THEATER

Three choreographers who have long admired ballet dancer and teacher Bonnie Mathis present works that illustrate—with intelligence, depth of feeling, and variety of style—the power of Mathis' influence and inspiration. Penelope Freeh's "Simple Folk" draws from Mathis' now-iconic performances of Antony Tudor's psychological ballets. Helen Hatch collaborates once again with Seth Conover of Poolboy for "The Machine Stops," based on E.M. Forster's sci-fi story. Sally Rousse's "Reckoning Agents" delves into the gestural movements and furtiveness of spying, with a sound score that references several Tudor ballets. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. \$23-\$28; \$13 students and seniors; pay as able 2 p.m. show. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through Saturday —CAMILLE LEFEVRE**

COMEDY

ALI SIDDIQ

RICK BRONSON'S HOUSE OF COMEDY

Some comedians started as the funniest person in school, or as a cut-up on the job. Ali Siddiq was the funniest guy in the Texas state penitentiary system. While serving six years of a 15-year sentence for drug trafficking, he entertained his fellow inmates by re-enacting entire sitcom episodes and commenting on life in prison. "I knew comedy was what I was going to do when I came out," he says. "I had no desire to do anything

CONTINUED ON PAGE 21 ▶

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JUN 02 JELLY ROLL CROSSES & CROSSROADS TOUR 	JUN 06 BRIGHTSIDE & TEMPLO 	JUN 07 FLOSSTRADAMUS & 4B W/ VELVO, CRISTIAN BACA & MORE 	JUN 08 SMILE EMPTY SOUL & FLAW W/ SEPTEMBER MOURNING 
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JUN 14 BLANKFACE W/ BENZMIXER 	JUN 15 NASCAR ALOE W/ 3RD WAVE & MARQUESISDEAD 	JUN 15 KLEAVR X TANTRUM W/ LOCAL SUPPORT 	JUN 20 D3V W/ LOCAL SUPPORT 
JUN 21 LUUDE X JACKAL W/ LOCAL SUPPORT 	JUN 22 BRONDO W/ LOCAL SUPPORT 	JUN 27 BLAIZE THE CHAINED UP TOUR 	JUN 27 LUCY SPRAGGAN W/ LOCAL SUPPORT 
JUN 28 ROYAL TUSK W/ THE DOSE 	JUN 29 LERADO THE MILDLY HAPPY MINI-TOUR 	JUL 02 AUGUST BURNS RED W/ SILVERSTEIN & SILENT PLANET 	JUL 20 KIZZ DANIEL NO BAD SONGZ TOUR 
AUG 01 BOYS OF SUMMER 2019 TOUR 	AUG 09 KINDO W/ ADRIAN BELLUE & SIRINTIP 	AUG 29 DEMONS & WIZARDS W/ LIZZIE BORDEN & TYR 	OCT 06 AMON AMARTH W/ ARCH ENEMY & MORE 

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A-LIST



STAR TRIBUNE

CONTINUED FROM THURSDAY ▶

else." His fellow inmates knew that was his destiny as well. Now a headlining comic with several TV credits, he laments how the rest of the entertainment world sometimes views standup comedy. "Comedy is underrated in people's minds," he says. "Most award shows are for other things, but they are hosted by comics. A lot of comedy is written behind the scenes, so comedy gets a bum rap. There's no real comedy award unless you're on TV or in a movie." He elaborates: "The craft of being a comic is taking a story people aren't familiar with, adding your humor and flavor, and making the audience live in the story and laugh about it the same way you do." 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

DANCE

DANCEBUMS

TEK BOX AT THE COWLES CENTER

DaNCEBUMS takes it to the max with a new work the company calls "part concept album, part dance concert." Eric Mayson, fresh from performing with rap goddess Lizzo, takes part as the dancers navigate a cardboard TV studio, and then let it all go in a deconstruction of reality and illusion. Reality programming, talk shows, and social media all get skewered with a dance/pop/art performance that sets audiences cheering. Visual artist Matt Gorrie provides the installation. Find tickets and more info at www.dancebums.com. 5:30 p.m. Thursday; 8 p.m. Thursday and Friday; 7:30 p.m. Saturday and Sunday; 10 p.m. Saturday. \$8-\$20 sliding scale. 528 Hennepin Ave., Minneapolis; 612-206-3636.

Through Sunday —CAMILLE LEFEVRE

FRIDAY 5.24

CON

ANIMINNEAPOLIS 2019

HYATT REGENCY MINNEAPOLIS

This weekend, lovers of animation will convene in downtown Minneapolis for three days at AniMinneapolis, an event packed with things to see and do. There will be panel talks and lectures by artists, voice actors, and writers working on shows and games like *Sailor Moon*, *Star Trek: Enterprise*, and *Final Fantasy VII*. If you're seeking gaming sessions, you have options ranging from high-tech video games to low-tech tabletop. In addition to an artists' alley, there will be plenty of chances to get crafty, whether your interest lies in Lolita looks, ita bags, custom art dolls, or general cosplay. Dance parties happen each night, and grownups may also find fun at the Pixel Vixens Burlesque Show, the intro to hentai talk, nudist meetups, and 18-plus bad fanfiction readings. Find tickets and more info at animinneapolis.com. Friday through Sunday. \$40 per day; weekend packages available. 1300 Nicollet Mall, Minneapolis; 612-370-1234. **Through Sunday —JESSICA ARMBRUSTER**

BOOKS/PERFORMANCE

JUNKER DREAMS: AN AUTOMOTIVE MEMOIR

THE HOOK AND LADDER THEATER & LOUNGE

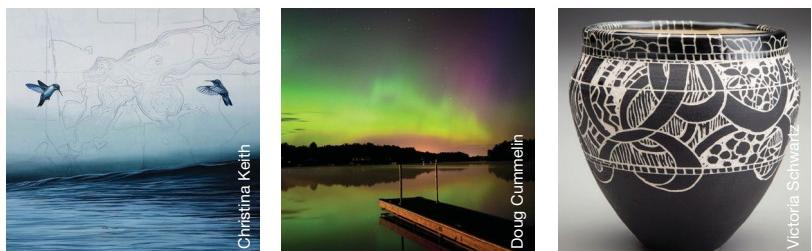
Beat-up cars, ill-fated romances, cross-country adventures, and rock 'n' roll populate local punk-rock poet Paul D. Dickinson's new work, *Junker Dreams: An Automotive Memoir*. Known for his pithy and poignant verse, Dickinson transitions naturally into self-deprecating prose, spinning yarns featuring offbeat

CONTINUED ON PAGE 23 ▶



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Ali Sultan is releasing his first record.



DENA DENNY

CONTINUED FROM FRIDAY ▶

characters and cars that run on dreams and prayers. The book is a snapshot of Dickinson's life in the early '90s as he travels from the Midwest to the East Coast, pursues an MFA in writing, goes on tour with his rock band, falls in love, and gets stuck in the middle of nowhere. He uses ingenuity and a bit of luck to keep on the move, and the steady stream of vans and barely working automobiles helps shape the narrative. Pick up your copy at this book-release party, where Dickinson will tell some delightful tales, comedian Mary Mack will perform a set, and there will be tunes from and Joe Hastings and Sarah Muellerleile's chamber-inspired *The Fires of 1918*: Fantome Rosu. 21+. 8 p.m. \$9/\$12 at the door. 3010 Minnehaha Ave., Minneapolis; 612-345-7166. —SHEILA REGAN

SATURDAY 5.25

ART**SKEW LINES CLOSING PARTY**

SOO VISUAL ARTS CENTER

Seneca choreographer and artist Rosy Simas and Ojibwe writer/text-image artist Heid E. Erdrich have been in residence at SooVAC, creating a new installation. Erdrich has assembled a visual piece that focuses on female ancestors from Anishinaabe/Ojibwe tribes and beyond. Simas brings films and props from *Weave*, the duo's multi-city multimedia collaboration, to the installation, along with research into her diplomatic ancestors back to 1650. Together, they illuminate stories often unheralded and overlooked. See it at a special closing reception from 6 to 9 p.m. on Saturday, May 25. Free. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. —CAMILLE LEFEVRE

COMEDY**ALI SULTAN'S ALBUM RELEASE PARTY**

SISYPHUS BREWING

It's been nearly six years since Ali Sultan won Acme Comedy Co.'s Funniest Person Contest. Since then, he's made multiple television appearances, headlined all over the Twin Cities, traveled to Dubai to perform for Comedy Central Arabia, and started a fascinating podcast with his mom. But for all of his accomplishments, he's never released a proper comedy album. This weekend, that changes with the release of his debut album, *Happy to Be Here*. "Great albums have always been an important part of comedy," Sultan says. "Every great comedian has a story about buying their first album or being given an album from someone else. It's really saturated now, but I wanted to respect the tradition." The album was recorded at Sisyphus earlier this year and is packed with Sultan's best material along with some unique twists. "I had my mother introduce me to the stage, and I also tried a brand new joke to close, which is something nobody does on an album." For the release show this Saturday, Sultan has hand selected an incredible group of comics, including Greg Coleman, Ahmed Khalaf, and Ashli Henderson. The man of the hour says he believes the show and album are both reflective of where he is today as a performer. "This is a body of work that I'm comfortable to show everybody," he says. "It says that I'm here and this is just the beginning." 8 to 11 p.m. \$10. 712 Ontario Ave. W., Ste 100, Minneapolis; 612-444-8674. —PATRICK STRAIT

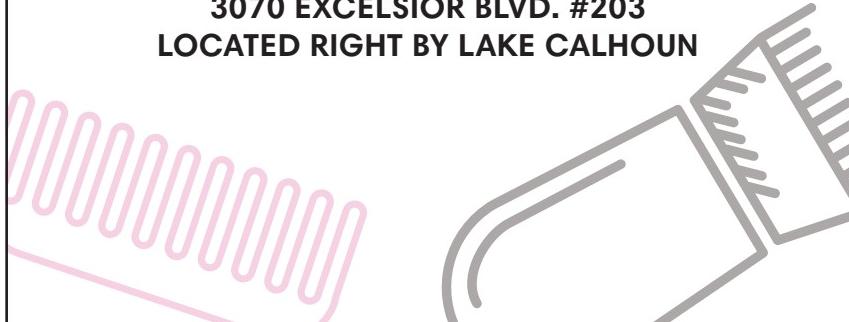
CONTINUED ON PAGE 25 ▶

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Artsy putt-putt returns to the Walker.



GENE PITTMAN

CONTINUED FROM SATURDAY ▶

FILM**DON'T TELL MOM THE BABYSITTER'S DEAD**

THE SALOON MN

Birthed in the year 1991, *Don't Tell Mom the Babysitter's Dead* is a mashup of *Weekend at Bernies* and *Working Girl*, but for the tween set. Five siblings are psyched for the summer when their mom decides to jet off to Australia for a few months without them. Then the babysitter, a mean old hag, arrives. When she kicks it after suffering a heart attack, the kids decide to drop her off at a morgue and make a go of things themselves. Eldest daughter Sue Ellen (a peak *Married with Children*-era Christina Applegate) decides to forge a résumé and land a job as an executive in the fashion industry. Soon she's stealing petty cash from the office, but that's no biggie compared to the other stuff the family has pulled off so far. Will Sue Ellen manage to avoid jail? Will she find love before heading off to college? Is that vintage David Duchovny as a sketchy co-worker? Find out at this free screening at the Saloon. Email (saloonmn@gmail.com) or call to reserve a seat. 5 p.m. Free. 830 Hennepin Ave., Minneapolis; 612-332-0835. —JESSICA ARMBRUSTER

BARHOPPING**WALDMANN BREWERY TOURS**

WALDMANN BREWERY

Waldmann Brewery, St. Paul's oldest commercial building, has a quaint and historic vibe. It was constructed in 1857, a few years before the Civil War began and months before Minnesota became a state. Located between the High Bridge

and West Seventh Street, the business features a stone exterior that comes across as modest yet cultured. Inside it's charming and warm, with original pine floors, wood stoves, oil lamps, hand-blown glass windows, and a half-dozen draft beer options. They specialize in traditional German-style lagers, making a visit the perfect opportunity to take in some St. Paul history while enjoying a sunny spring day near the Mississippi. They also offer a full menu featuring housemade wursts, shareable fish plates, and salads, and the space is filled with old maps, photos, and breweriana. If you stop by on Saturdays, you can take a free tour through the building and brewery, including its deconcoction system. Just call ahead to reserve a spot. Tours start at noon each Saturday. Free. 445 Smith Ave. N., St. Paul; 651-222-1857. —LOREN GREEN

SUNDAY 5.26

FAMILY**SKYLINE MINI GOLF**

WALKER ART CENTER

Rooftop mini golf returns to the Walker this summer. This year's course features 10 artist-designed holes. Some are returning favorites, others are new. Some holes require a bit of skill and consideration (can you hit your ball at just the right angle on Thrillo-Brillo?). Others force you to roll with chaos, like with Color Wheel, a new hole where players race to get their ball in first. Along the way you'll be treated to a variety of city, park, and neighborhood views from the museum's rooftop. 11 a.m. to 5 p.m. Tuesdays, Wednesdays, and Sundays; 11 a.m. to 9 p.m. Thursdays; 11 a.m. to 6 p.m. Fridays

and Saturdays. \$10; \$8 Walker members and ages 7-18; free for ages 6 and under with paid adult. 725 Vineland Place, Minneapolis; 612-375-7600. Through September 29 —JESSICA ARMBRUSTER

TUESDAY 5.28

THEATER**DEAR EVAN HANSEN**

ORPHEUM THEATRE

In *Dear Evan Hansen*, Steven Levenson's narrative strikes an empathetic chord in depicting the all too relatable pain of being an alienated youth with chronic anxiety and debilitating depression. Such is the daily existence documented by 17-year-old Evan Hansen in a letter written to himself as part of his therapy. When the revealing letter gets out, it is mistakenly attributed to a suicidal classmate who supposedly confided in Evan. The previously ostracized teen runs with the fiction, finding his popularity skyrocket as the result of his deceit. As Evan's social stature grows, however, his conscience becomes harder to ignore, forcing a fateful decision. *Dear Evan Hansen* has been a sensation with audiences and critics alike, enjoying sold-out runs, widespread accolades, and an impressive array of honors, including Best Musical at the 2017 Tony Awards. The production also features standout compositions from Benji Pasek and Justin Paul, a tuneful team whose partnership has already yielded a Grammy, a Tony, and an Academy Award. 7:30 p.m. Tuesdays through Thursdays; 8 p.m. Fridays and Saturdays; 2 p.m. Saturdays; 1 and 6:30 p.m. Sunday. \$69.50. 910 Hennepin Ave., Minneapolis; 612-339-7007. Through June 9 —BRAD RICHASON

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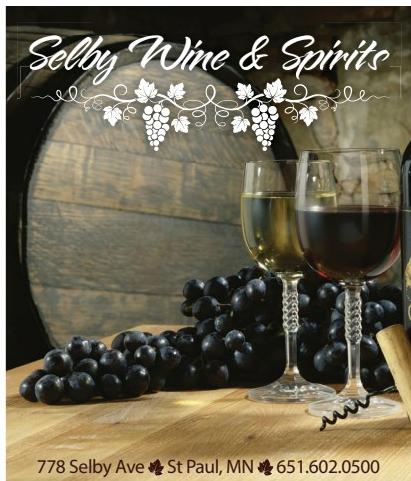
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FILM

KILLER KEANU

John Wick: Chapter 3 makes schlocky shoot-'em-ups fun again



NIKO TAVERNISE

BY TONY LIBERA

If you're jonesing for a bit of the old ultraviolence this week, you won't do much better than *John Wick: Chapter 3 — Parabellum*. Three movies into this balls-to-the-wall assassin saga, the action is bigger and more brutal than ever.

Parabellum picks up where *John Wick: Chapter 2* left off, meaning the whole story thus far has taken place over the course of a few weeks. Apex predator Wick (Keanu Reeves) runs through the streets of Manhattan in search of safety, with a \$14 million bounty on his head only minutes from going into effect. Ya see, John made the mistake of killing a big-time crime boss at a hotel called the Continental, hallowed ground for hitmen. Now he's fighting for his life, with every badass from here to Casablanca out to get him.

Over the next two beautifully absurd hours, *Parabellum* expands on the criminal underworld at the center of this universe—but plot is a stopgap in the *John Wick* franchise. See-it-to-believe-it feats are why

you buy the ticket, and the bonkers action here is well worth the price of admission.

What's fascinating is that, on paper, these movies shouldn't work. Like its predecessors, *Parabellum* trades in a kind of over-the-top schlock that sinks most shoot-'em-ups. But Keanu and director Chad Stahelski, a former stuntman, consistently elevate these pictures to standouts in the action genre. The maximal approach to fight choreography makes it hard to look away—whether it's a hundred knives getting thrown, magazines being emptied for the hell of it, or Wick going through a dozen panes of glass—a bloody bonanza with finesse more akin to ballet than anything (which *Parabellum* nods at). It's Gene Kelly meets Jackie Chan, *Swan Lake* performed in a pro wrestling ring. The combo makes for an immersive theatergoing experience. You can't help but wonder, jaw on the floor: "How in the hell did they pull *that* off?"

John Wick's success boils down to its authenticity and no small amount of bravado. There's some CGI here, but more often than not, these films lean into good

JOHN WICK: CHAPTER 3 — PARABELLUM
directed by Chad Stahelski
area theaters, now showing

old-fashioned stunt work for an effect that's impossible to discount. Sure, there's some movie magic and safety precautions, but whether it's Reeves himself or a poor, poor stuntman, you know *somebody* is actually being thrown to the ground, actually getting bitten by a dog, actually being hit by a car. In an age of overwrought digital effects, that realism lends some serious weight.

Stahelski and company's willingness to up the ante time and time again keeps this rollercoaster rattling ever upward. We don't get bored, because higher stakes are matched masterfully by wilder stunts.

Days after *Parabellum*'s release, Lionsgate announced that a fourth installment will hit screens in 2021, so the question at some point becomes, how long can they sustain this? In the meantime, let's appreciate *John Wick: Chapter 3* for what it is: one of the funnest, dumbest, most impressive action flicks around. ☀

ENJOY THE SILENCE

Quiet moments rule a meditation retreat at the Jungle



DAN NORMAN

BY JAY GABELER

When the lights went up after Friday night's performance of *Small Mouth Sounds* at the Jungle Theater, audience members immediately started comparing notes regarding their own experiences at meditation retreats.

"At mine," said one woman, "there was a rule that if someone started crying, you were supposed to just leave them be and let them work it out."

At the retreat center where the characters in Bess Wohl's 2015 play find themselves, there are many rules, but that's certainly not one of them. Each of the six characters onstage is working something out, and they're all up in each other's business... silently.

The clever premise for *Small Mouth Sounds* is that none of the people we see are supposed to be saying a word for most of the five-day span depicted onstage. The only character who's supposed to be talking is an unseen teacher, voiced by Jay Owen Eisenberg in the Jungle's new production.

Wohl gets a lot of comic mileage from the setup, which lets us watch as six people—who, except for one pre-existing romantic couple (Christina Baldwin and Faye M. Price), have never met before—negotiate the logistics of life at the secluded compound where they're bunked up for the week. Ostensibly they're all contemplating their inner selves, but of course their fellow seekers prove much more interesting.

What at first seems a satire turns much more somber as we learn about the characters, who are all grappling with private pain. Eventually, we learn that their struggles are so widely shared, and in at least one case so outrageously extreme, that we're actually watching an existential allegory—a sort of *No Exit* summer camp.

While the script's attempt at profundity fizzles, the unusual scenario is so well realized that this frequently funny show is easy to recommend. Lauren Keating, the director who recently revitalized the Guthrie's *Christmas Carol*, landed a dream cast who delight in the silent comedy and do their damnedest to pull off the pathos.

Jim Lichtscheidt, an actor with supreme facility for comic expressiveness, portrays

SMALL MOUTH SOUNDS

Jungle Theater
2951 Lyndale Ave. S., Minneapolis
Through June 16; 612-822-7063

an unassuming and slightly confused man who cherishes a photo we never get to see. His nonplussed bunkmate is a young woman played by the priceless Becca Hart, whose utter lack of chill contrasts with the serene yoga pro (Eric Sharp) she gets a crush on. Michael Curran-Dorsano rounds out the cast as a lonely, amiable dude who's had every bad break in the book.

In Mina Kinukawa's appropriately clean set design, the Jungle stage's turntable gets a workout as the characters move between classroom and sleeping quarters. The busier the show gets, the more successful it is; the quieter, stiller interludes tend to drag since there's a sameness to the sorrow.

Wohl's message is heartfelt—suffering souls can find solace in community—but her interest in the shared human experience ends up being largely a drag on a play that works best when it's celebrating our affecting individuality. **EP**


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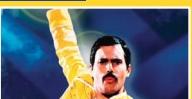
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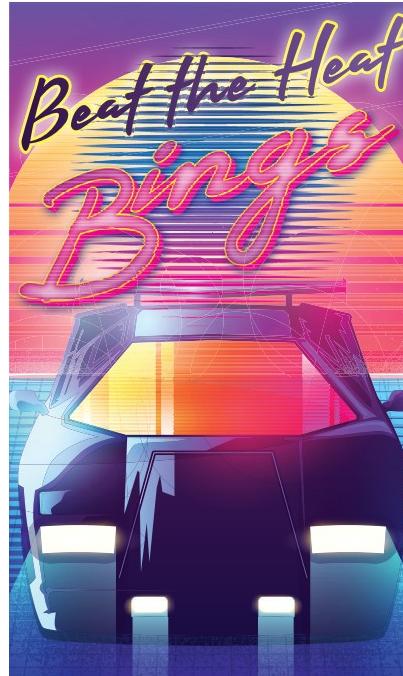
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ELLI RADER

NO REST FOR THE RIGHTEOUS

After a half-decade of silence, Sleep Study speak up

BY JERARD FAGERBERG

The ruling class are predators. They do not sleep without the taste of blood.

But Ryan Plewacki is no lamb. You might mistake the wispy Beatles aficionado for a shorn Jeff Tweedy if not for the Lightning Skull stitched onto the back of his denim jacket. But make no mistake: The Sleep Study frontman is indeed a revolutionary. His revolution is mercy.

"As a society, it's our job to speak up, in whatever way possible," Plewacki says with gentle determination. "I don't have much of a bullhorn, but the biggest one I have is Sleep Study."

In 2012, Plewacki was one of the Twin Cities' most recognizable musicians. The former Ryan Paul and the Ardent singer had reinvented himself as the harmonic shaman afront Sleep Study, a throwback rock band that Paste Magazine quickly recognized as one of the '12 Minnesota

Bands You Should Listen to Now" that year. But Plewacki ended up squandering that momentum and grinding the band into the asphalt.

In 2014, Sleep Study ran loops around the country in support of their freshman record, *Nothing Can Destroy*. They repeated weekends of Des Moines, Chicago, and Milwaukee until Plewacki's bandmates were sick of each other. By the end, they'd proven their LP title painfully incorrect. Plewacki dropped his bandmates off on a cold midnight and decided to give everyone a break. That break lasted five years.

"Everybody was burning out except for me," Plewacki says. "It got to a point where it was like, 'This isn't fun anymore.' And then I stopped taking gigs from our booking agent. I figured I was probably doing the right thing for us."

In February, the band re-emerged with a new lineup. Plewacki was joined by fellow songwriter and bassist Justin Hartke,

who did some touring on *Nothing Can Destroy*, along with drummer Michael Gunvalson, for the unanticipated follow-up record *Miss America*. Spurred by Plewacki's outrage at the 2016 presidential election, the LP captures a new mood for Sleep Study: pissed-off and bleary, in search of an escape. It's part catharsis and part diversion—a protest record for the politically exhausted.

"My wife is Korean, and I got to experience the whole election cycle with her," Plewacki says. "I saw firsthand how terrified she was. And how terrified she stayed for the first year. It was unlike anything I could've experienced just myself. It was a big deal for my family. It still is."

Miss America borrows its theme from the Guess Who's oft-misinterpreted antiwar anthem "American Woman"; Plewacki's goal was to create something equally ambiguous. Something that Lenny Kravitz could turn into a radio hit without realizing the rebellious banner he was raising.

Other than the Guess Who's antiheroine, Plewacki drew inspiration from the Statue of Liberty and Anne Coulter to flesh out this idea of the multi-faceted, often deceitful modern American identity. "Ms. America" came to him soon after the final counts were in. The rest cascaded from there.

"Come to my place and baby tell me lies," Plewacki sings on that song. "Wave your guns in the air and show me you're right."

Miss America does not obscure its political leanings, but it doesn't bare its teeth in the same way as its opposition. Opener "Yourself Around" captures the fearful disorientation that comes after your NPR liberal bubble is popped. On "Red Light Prayer," Plewacki grasps for a reason to keep singing in the face of what could only be the apocalypse. On "Counting Our Favors," he begs his wife to not follow through on her promise and flee the country in fear.

"Part of the record is me reckoning with a side of the country I didn't believe existed," he says.

SLEEP STUDY

Bryant-Lake Bowl

Minneapolis

5 p.m. Friday, May 24

"My wife immediately wanted to leave the country. A lot of people said, 'I'm gonna

go to Canada,' whatever. She was really working on it. The thing that I kept telling her over and over again was, 'We can go, or we can fight.'"

Miss America finds its greatest weapon in absurdity. Plopped in the middle of the record like a sunflower in the barrel of a riot gun, "Party in Here" acts as the record's mercifully despondent heart. Obtuse and playful, it's something Ronald Reagan might have mistaken for a good campaign song. Listen after three Budweisers, and you'll be wondering how such a good-timing patriotic anthem got snuck into a record skewering Republicans for their inhumanity.

Because we need to be distracted—because we cannot process the earthly terror of what happens every day in D.C.—Plewacki gives us the reverb-soaked escape we need. Beneath the surface, a horrible barb of reality waits to sink into your neck, but enjoy these druggy guitars and Dead-like arrangements before the venom seizes your vital functions and you're left lying, another husk of what used to be a voter.

"It's all dysfunctional," Plewacki says, nearly allowing a laugh. "I'm currently in a state right now where I don't even understand what's going on."

Miss America is already four months old, and Plewacki plans on keeping Sleep Study going as long as the unrest roils inside him. There will even be a brief tour, though Plewacki has learned to treat himself more mercifully on the road. No more sleeping on floors; no more endless loops. When you're being stalked by hungry predators, you don't need another excuse to be exhausted.

"I don't think there is a call to action anywhere on the record, it's just an

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MUSIC

acknowledgement," Plewacki says. "An acknowledgement that it's hard and disgusting and that we're angry and sad, beat up and depressed." □

CRITICS' PICKS

PATRICIA BARBER TRIO

DAKOTA, THURSDAY 5.23

A singer, pianist, and composer of rare dimension and subtlety, Chicago-based Patricia Barber edges her music, sublimely grounded in jazz, in unpredictable directions. Her maroon voice, lyrical keyboard work, and brooding melodies harbor mysteries compounded by enigmatic lyrics. *Higher*, her first album in six years, fuses art song, jazz, and classical in an eight-song cycle, "Angels, Birds, and I...," and adds three covers. The theme is singers' intrinsic relationship to music, which she addresses elliptically, metaphorically, and humorously, seducing the muse with quietly dazzling harmonic colors. 7 and 9 p.m. \$25-\$35. 1010 Nicollet Mall, Minneapolis; 612-332-1010. —RICK MASON

TERRY REID

CEDAR CULTURAL CENTER, FRIDAY 5.24
Affectionately nicknamed Superlungs, English guitarist/songwriter Terry Reid is a semi-legendary rock 'n' roll character whose potentially stellar career was sidelined by bad luck and timing. Reid's charismatic, soulful voice prompted invitations to front nascent Led Zeppelin and Deep Purple, which he turned down. But he crafted a cult rep via a handful of strong albums and tunes and became a lost treasure periodically surfacing out of '70s mists via performances and other artists' covers. In a forthcoming biopic, Robert Plant, Graham Nash, and others lavish praise on his still-extant talents. 8 p.m. \$25-\$30. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON

MUDHONEY

FINE LINE, SATURDAY 5.25

An originator of Seattle's late-'80s grunge outbreak, Mudhoney blazes on 30 years later, still spewing blistering, gloriously dirty rock inspired by the Stooges—and still royally pissed off. That lingering anger, now focused on Trump and the other "Neanderfucks" (Mark Arm's borrowed term) afflicting the planet, fires the quartet's latest album, *Digital Garbage*. Arm spares no caustic wit eviscerating "evangelical hypocrites," right-wing paranoiacs, and social media zombies, his sneering howl ricochetting off the rhythm section's thunder and Steve Turner's lacerating guitar. Metz and the Black Eyed Snakes open. 18+. 8 p.m. \$25-\$40. 318 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): In the coming weeks, I suspect you will have the wisdom to criticize yourself in constructive ways that will at least partially solve a long-standing problem. Hallelujah! I bet you will also understand what to do to eliminate a bad habit by installing a good new habit. Please capitalize on that special knowledge! There's one further capacity I suspect you'll have: the saucy ingenuity necessary to alleviate a festering fear. Be audacious!

♉ TAURUS (April 20-May 20): What standards might we use in evaluating levels of sexual satisfaction? One crucial measure is the tenderness and respect that partners have for each other. Others include the ability to play and have fun, the freedom to express oneself uninhibitedly, the creative attention devoted to unpredictable foreplay, and the ability to experience fulfilling orgasms. How do you rate your own levels, Taurus? Wherever you may currently fall on the scale, the coming months will be a time when you can accomplish an upgrade. How? Read authors who specialize in the erotic arts. Talk to your partner with increased boldness and clarity. While meditating, search for clues in the depths.

♊ GEMINI (May 21-June 20): If there were a Hall of Fame for writers, Shakespeare might have been voted in first. His work is regarded as a pinnacle of intellectual brilliance. And yet here's a fun fact: The Bard quoted well over a thousand passages from the Bible. Can you imagine a modern author being taken seriously by the literati if he or she frequently invoked such a fundamental religious text? I bring this to your attention so as to encourage you to be Shakespeare-like in the coming weeks. That is, be willing to draw equally from both intellectual and spiritual sources; be a deep thinker who communes with sacred truths; synergize the functions of your discerning mind and your devotional heart.

♋ CANCER (June 21-July 22): "People will choose unhappiness over uncertainty," writes Cancerian author and entrepreneur Timothy Ferriss. He doesn't do that himself, but rather is quite eager to harvest the perks of dwelling in uncertainty. I presume this attitude has played a role in his huge success; his books have appeared on bestseller lists and his podcasts have been downloaded more than 300 million times. In telling you this, I'm not encouraging you to embrace the fertile power of uncertainty 24 hours a day and 365 days of every year. But I am urging you to do just that for the next three weeks. There'll be big payoffs if you do, including rich teachings on the art of happiness.

♌ LEO (July 23-Aug. 22): Many 18th-century pirates were committed to democracy and equality among their ranks. The camaraderie and fairness and mutual respect that prevailed on pirate ships were markedly different from the oppressive conditions faced by sailors who worked for the navies of sovereign nations. The latter were often pressed into service against their will and had to struggle to collect meager salaries. Tyrannical captains controlled all phases of their lives. I bring this to your attention, Leo, with the hope that it will inspire you to seek out alternative approaches to rigid and hierarchical systems. Gravitate toward generous organizations that offer you ample freedom and rich alliances. The time is right to ally yourself with emancipatory influences.

♍ VIRGO (Aug. 23-Sept. 22): Don't wait around for fate to decide which decisions you should make and what directions you should go. Formulate those decisions yourself, with your willpower fully engaged. Never say, "If it's meant to be, it will happen." Rather, resolve to create the outcomes you strongly desire to happen. Do you understand how important this is? You shouldn't allow anyone else to frame your important questions and define the nature of your problems; you've got to do the framing and defining yourself. One more thing: Don't fantasize about the arrival of the "perfect moment." The perfect moment is whenever you decree it is.

♎ LIBRA (Sept. 23-Oct. 22): In the coming weeks, I hope you'll regularly give yourself to generous, expansive experiences. I hope you'll think big, funny thoughts and feel spacious, experimental emotions. I hope you'll get luxurious glimpses of the promise your future holds, and I hope you'll visualize yourself embarking on adventures and projects you've been too timid or worried to consider before now. For best results, be eager to utter the word "MORE!" as you meditate on the French phrase "joie de vivre" and the English phrase "a delight in being alive."

♏ SCORPIO (Oct. 23-Nov. 21): According to Popular Mechanics magazine, over three million sunken ships are lying on the bottoms of the world's oceans. Some of them contain billions of dollars' worth of precious metals and jewels. Others are crammed with artifacts that would be of great value to historians and archaeologists. And here's a crazy fact: Fewer than 1 percent of all those potential treasures have been investigated by divers. I bring this to your attention, Scorpio, because I hope it might inspire you to explore your inner world's equivalent of lost or unknown riches. The astrological omens suggest that the coming weeks will be an excellent time to go searching for them.

♐ SAGITTARIUS (Nov. 22-Dec. 21): "Some days you need god's grace," writes poet Scherezade Siobhan. "On other days: the feral tongue of vintage whiskey and a mouth kissed by fire." I'm guessing Sagittarius, that these days you might be inclined to prefer the feral tongue of vintage whiskey and a mouth kissed by fire. But according to my astrological analysis, those flashy phenomena would not motivate you to take the corrective and adaptive measures you actually need. The grace of god—or whatever passes for the grace of god in your world—is the influence that will best help you accomplish what's necessary. Fortunately, I suspect you know how to call on and make full use of that grace.

♑ CAPRICORN (Dec. 22-Jan. 19): Capricorn poet William Stafford articulated some advice that I think you need to hear right now. Please hold it close to your awareness for the next 21 days. "Saying things you do not have to say weakens your talk," he wrote. "Hearing things you do not need to hear dulls your hearing." By practicing those protective measures, Capricorn, you will foster and safeguard your mental health. Now here's another gift from Stafford: "Things you know before you hear them—those are you, those are why you are in the world."

♒ AQUARIUS (Jan. 20-Feb. 18): "Love is an immoderate thing / And can never be content," declared poet W. B. Yeats. To provide you with an accurate horoscope, I'll have to argue with that idea a bit. From what I can determine, love will indeed be immoderate in your vicinity during the coming weeks. On the other hand, it's likely to bring you a high degree of contentment—as long as you're willing to play along with its immoderateness. Here's another fun prediction: I suspect that love's immoderateness, even as it brings you satisfaction, will also inspire you to ask for more from love and expand your capacity for love. And that could lead to even further immoderate and interesting experiments.

♓ PISCES (Feb. 19-March 20): You will know you are in sweet alignment with cosmic forces if you have an impulse to try a rash adventure, but decide instead to work on fixing a misunderstanding with an ally. You can be sure you're acting in accordance with your true intuition if you feel an itch to break stuff, but instead channel your fierce energy into improving conditions at your job. You will be in tune with your soul's code if you start fantasizing about quitting what you've been working on so hard, but instead sit down and give yourself a pep talk to reinvigorate your devotion and commitment.

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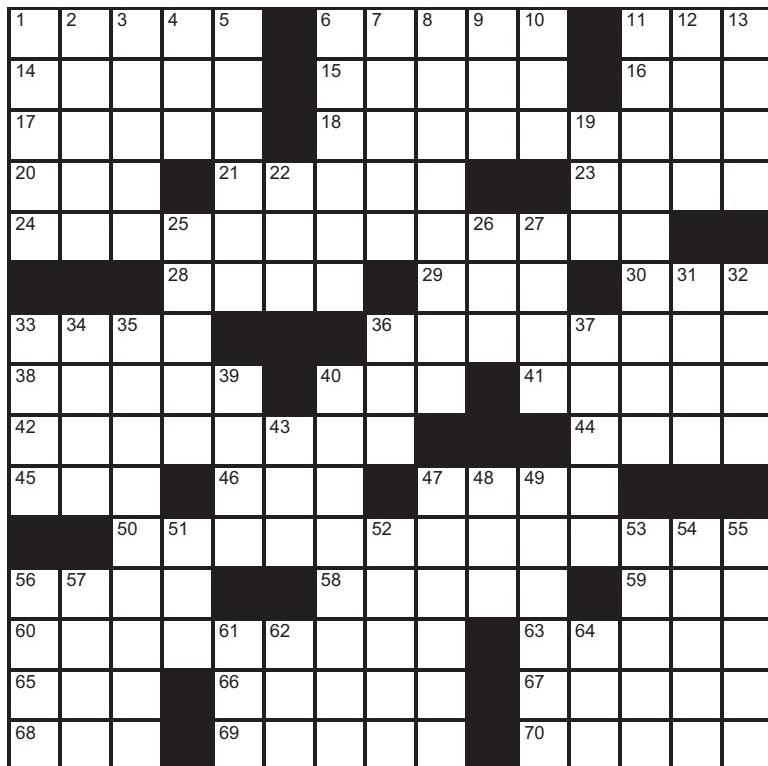
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QUIET CHANGE

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Pork sandwich from the Golden Arches
- 6 Ne plus ____
- 11 "A date which will live in infamy" speaker, briefly
- 14 Amorous text
- 15 It means nothing to the Pope
- 16 Rustic field
- 17 Jimmy Garoppolo, for short
- 18 Please Excuse My Dear Aunt Sally and Every Good Boy Deserves Fudge, e.g.
- 20 Invoice no.
- 21 Daughter of Mnemosyne
- 23 Each
- 24 James Holzhauer, famously
- 28 Ploy
- 29 Lobe's home
- 30 "Chernobyl" channel
- 33 ____ buco
- 36 Better than fine
- 38 "Au contraire, mon frere"
- 40 Ceiling attachment
- 41 Dispensary unit
- 42 Thought up
- 44 Ren Faire beverage
- 45 Rocky ridge
- 46 Primus guitarist LaLonde
- 47 Spock crewmate
- 50 Totally unacceptable
- 59 Totally chill
- 60 Bribe, and a hint to certain letters in the first words of the theme answers
- 63 Mediterranean tourist destination
- 65 Half-and-half?
- 66 Move obliquely
- 67 Judge's prop
- 68 Green lights
- 69 Read the riot act
- 70 Experiment with mushrooms?

Down

- 1 Singer Nicki
- 2 Environment
- 3 Reach, as a total
- 4 "____ seen the future"
- 5 News room
- 6 Like a bed sty
- 7 Full of fluff
- 8 Led Zeppelin song with a nautical name
- 9 Edge
- 10 Acapulco greeting
- 11 Dumb way to call
- 12 Art ____
- 13 Laryngitis tone
- 19 Second Indochina War theater, for short
- 22 Some Xing crossers
- 25 Fork part
- 26 Western omelet meat
- 27 Florentine flower
- 31 ____ Raton
- 32 Had too much, briefly
- 33 Passing words
- 34 Flooded
- 35 Settings in some science fiction
- 36 Allowance provider
- 37 Make a mess of
- 39 Greasy
- 40 ABBA ballad with a male's name
- 43 New beginning?
- 47 Stuck around
- 48 "I'm thinking" sounds
- 49 University of Bethlehem
- 51 Biblical verb ending
- 52 Fixate (on)
- 53 Still with us
- 54 Does nothing
- 55 Hold in high regard
- 56 "This is THE BEST!"
- 57 Studmuffin
- 61 Ed's pile
- 62 Texter's letters that phonetically show sudden understanding
- 64 Cricket equipment

Last Week's Answer

P	O	P	P	A	B	A	S	I	C	A	B
A	H	E	A	D	O	B	A	M	R	E	X
T	H	E	C	A	T	S	A	T	O	G	S
S	I	L	K	R	O	B	T	A	P	E	R
T	H	E	M	A	T	I	S	N	O	T	A
S	T	E	A	M	A	R	E	T	E	R	E
J	O	H	N	L	E	C	A	R	R	E	T
I	C	E	T	L	I	D	G	R	I	R	L
B	A	C	S	T	O	R	Y	T	H	E	C
I	W	A	N	T	I	O	T	A	S	K	A
S	A	T	O	N	T	H	E	D	O	G	S
A	N	A	N	D	L	O	G	I	S	I	T
U	N	D	M	A	T	I	S	A	T	O	R
N	E	E	A	M	A	Z	E	K	D	O	A
A	X	L	N	A	N	A	S	I	N	A	N

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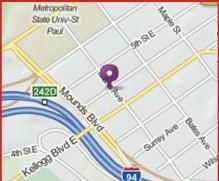


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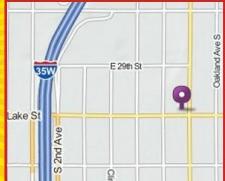
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SAVAGE LOVE

Hard Feelings

How do I save a
crumbling friendship
with my maid of honor?



Dan Savage

I keep running into the same issue with my best friend off five years. (She's also my maid of honor at my upcoming wedding.) We're both empaths, and we're both in therapy working on how to cope with that. I have severe anxiety that impacts my physical health, so one of the issues I'm working on is not following through with plans when I need time alone. My friend claims she understands, but my actions severely impact her mood. We'll make tentative plans, I'll feel too sick to follow through, and then she's in a negative emotional spiral for days. The final straw came when she called me late this Friday—just once, with no voice mail, text message, or follow-up call. On Monday, I texted asking how her weekend was and got an icy reply. Evidently, something happened on Friday, she called for support, and my failure to return her call left her upset. I apologized and tried to lay down protocols for reaching out in an emergency (leave me a voicemail, send a follow-up text) so I know it's urgent. She hasn't replied. I'm frustrated. She has baggage around being shamed for being emotional, so I try to be careful not to invalidate her feelings, but we've had several conflicts over the last year triggered by something I did or said—almost always accidentally—that caused her to "take a step back." She insists she understands I'm doing my best to be a good friend while working through my own shit. But I'm feeling like it's impossible to be a human being AND her friend. Until recently, I had zero emotional boundaries and made myself available at a moment's notice. Now that I'm trying to take better care of myself, it seems like all I do is hurt her. What the fuck do I do? She seems unable to give me the benefit of the doubt, which I always try to give her. This rocky ground between us is adding more stress to the whole wedding situation. This thing we have is not sustainable, although I love her deeply. Help me figure this out?

EMOTIONS MAKING PERSONAL
AFFECTION TOO HARD

Being so attuned to other people's emotional states that you feel their pain—being an empath—sounds exhausting. But Lori Gottlieb, a psychotherapist in private practice, isn't convinced your empath superpowers are the problem here.

"EMPATH's moods seem overly dependent on what the other person does," said Gottlieb. "That's not being 'an empath.' Most people are empathetic, which isn't the same as what these two are doing. They're drowning in each other's feelings. This is what pop culture might call codependency, and what in therapy we'd call an attachment issue."

It sounds like you might be ready to detach from your friend—you mentioned a final straw and described the relationship as not sustainable—which would resolve this attachment issue.

"This feels less like a friendship and more like a psychodrama where they're each playing out their respective issues," said Gottlieb. "A friendship isn't about solving another person's emotional issues.... In a strong friendship, each person can handle her own emotions rather than relying on the friend to regulate them for her."

Gottlieb started writing an advice column because, unlike psychotherapists, advice columnists are supposed to tell people what to do. I'm guessing your therapist mostly asks questions and gently nudges, but since Gottlieb has her advice-columnist hat on today, I asked her to tell you what to do.

"She should act more like a friend than a therapist/caretaker," said Gottlieb. "She shouldn't treat her friend or herself as if they're too fragile to handle basic communication or boundaries. And they should both be working out their issues with their respective therapists, not with each other."

And if you decide to keep this woman in your life, EMPATH, you'll both have to work on—sigh—your communication skills.

"They don't seem to know how to communicate directly," said Gottlieb. "It's either an icy text or complaining to outside parties. But when it comes to how they interact with each other, they're so careful, as if one might break if they simply said, 'Hey, I really care about you and I know sometimes you want to talk about stuff, but sometimes it feels like too much and maybe something you can talk to your therapist about.'"

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